

Flower Hats Will Be Correctly Elegant This Summer

Marie Armstrong Describes the Dressy New Parisian Novelties in Toques.

Geranium and Evergreen Moss Designs Are Those Most Beloved by Milady.



MARIE ARMSTRONG
PARIS - 1902.

These becoming French frocks are accented by trimmings of lace and colored silk.

Paris, April 8.—Easter in Paris this year may be chronicled as one of the most disappointing on record. Nothing more dismal could be imagined than the experience of the thousands of pleasure-seekers who visited the metropolis, for such a depressing atmosphere as they encountered seldom visits the gay capital. At times one imagined the misdeeds of the Scottish hills, and at others the monsoons of India. Under these conditions the attractiveness of the churches was more appreciated than might otherwise have been the case, the imposing edifices being filled to repletion for the impressive services of Easter. Exceptional disappointment must have been felt by those who had crossed the Channel to note elegance in dress, as the climatic vagaries prevented anything like a perfect parade of sartorial art. Under ordinary conditions, considering that the first big event of the year was contemplated, Autell should have been a good indication of the latest modes. On former occasions the Prix du Président de la République has been a promulgation of spring fashions, but this year it was simply a promenade of somber-toned dresses and cloaked figures. Social events have been decidedly restricted. Notwithstanding this, however, a few items proved interesting.

Dress Creations Seen at a Fashionable Gathering.
Princesses Jeanne Bonaparte, Marquise de Villeneuve gave a dinner on Saturday. The hostess received her guests in a room of gray satin damask. A white Chantilly lace shawl was headed by incriminated pointed gray velvet flowers, forming a graduated bias toward the back double box-pleated train; lace and white mouseline garnished the Louis XVI. corsage. Princess Marie Bonaparte wore a pretty girlish toilet of

pastel-blue crepe de Chine. The tucked blouse corsage, trimmed with blue mouseline de soie, had a wreath of pink roses decorating the décolletage. The skirt, composed of a series of tucks, was garnished with a garland of roses above a blue mouseline volant on the hem.

An interesting interpretation of Handel's "Saul" was heard to advantage on Wednesday. There were among the guests the Marquise de Vogne, Vicomtesse de Maupou, attired in dark-brown canvas, strapplings of brown taffeta lace ornamenting the habit basqued bodice and skirt; the Comtesse de Vihay, in pastel-blue cloth, embroidered in white and incriminated with white linen embroidery; the Comtesse de Pourtales, in dark gray fox cloth, trimmed with a lighter gray cloth, further embellished by sets of steel buttons applique on the straps.

Distinguished Parisians Who Attended Military Horse Show.
Considerable animation has been surrounding the Grand Palais in the Champs Elysees, where the Concours Hippique has been daily attracting the fashionable and smart set in the social world of the gay capital. A military band played during the afternoon, when promenaders in chic toilets were to be seen circulating round the immense building, admiring the costumes as much as the horses. There was a large and distinguished gathering in the Tribunes des Societes, which included the Comte and Comtesse d'Edouard, Vicomtesse de Lambertye, Baronne de Neufville, the Comtesse de Gerny, looking well in a beige toilet, the skirt tucked vertically from the waist to a bias of ecru guttural embroidered with designs of beige and pastel-colored chenille; the tucked corsage had strapplings of Pompadour ribbon, crossing a broad box pleat in front and bordering the

square collar and bell-shaped sleeves. The Princess de Mesange wore a pistachio-colored tunic. The bolero corsage, cut as a habit behind, was strapped with black taffeta, while the skirt formed triple-pleated flounces.

Basqued Coat Decorated by Strapplings of Velvet.
Comtesse de Montreuil was gowning in moudre and brown taffeta costume tailleur. Strapplings of brown ribbon velvet and gold buttons formed an effective decoration to the basqued coat and skirt. Comtesse de Miramon was in dark-blue canvas. It may be said without exaggeration that rarely in the annals of millinery has floral decoration been so in evidence as at present. There is hardly anything in the way of trimmings without bright-colored fruit or highly-tinted spring blossoms. This mode is pretty, effective and becoming when combined in an artistic harmony with the neutral tints of materials in vogue. The spirit of fancy has large scope when Dame Fashion decrees such charming combinations as these. Rippling frills in their varied tones of color mingle amidst the full and half-open blossoms, with sometimes a daring diversion in the way of richly toned velvet bows. Numerous novelties appear also in the straw and groundwork of these floral works of art.

Strands of Silken Straw Pleated Into Novel Shapes.
Coarse, pleated grass, representing the foundations for a covering of daisies and carnations, is an extremely happy arrangement. Strands of silken straw sewn together are pleated into many novel shapes, composing pretty toques. Rice-straw picture hats in many cases have a simple

adornment of long paradise feathers, while the crin, embroidered linen and tulle are prominent among the models. Another green-and-blue tartan, soft, silky straw, is eminently attractive, the two colors blending discreetly with a trimming of silk ribbon and blue and green variegated wings. Fringed light straw mixed with pleated silk net is a curious combination. Coquettish Marquise shapes in coarse, soft straw turn up very high behind above large bunches of flowers and foliage. Broad flat straw hats adorned with twisted grasses, cherries, trailing roses and choux of mouseline or taffeta are among the many varied examples made for young and design. It is not difficult to find a becoming model, for although the very flat shapes might not suit all faces, they are made so by very high barrettes placed beneath the broad brims adorned with floral gariture. In all times throughout history the desire to please and for distinction has prompted women to adopt attractive headgear, and as seasons come and go so do the masters of art who create and design endeavor to beautify and improve feminine attire.

Pretty Veils and Laces Introduced This Season.
In the matter of supplementary details, such as veils, very pretty tulle and laces are introduced this season. A favorite veil is of white fine tulle woven with a delicate little worked design in black. White and black Chantilly lace mittens are among the many dainty accessories for short-sleeved summer gowns and evening toilets.

Both for coat costumes and for the separate coats smooth fabrics will be popular, and there are lovely tints in fawn, dove, pigeon-gray, mastic, putty and the inevitable

able creamy-whites, some of which are almost deep enough to be termed biscuit color. Complete costumes of white cloth and serge have been prepared in large numbers for the Riviera, and have also appeared at the fashionable rings. Both modistes and tailors speak of the difficulty in getting their clients to accept the basque, and the bolero which escapes the waist line, is undoubtedly a most becoming fashion with the present close-fitting and trailing skirts.

New Basques Have Found Favor This Spring.
The only basques which so far have met with any success are the deep, shaped ones of the Louis coat, and the tiny godet basque added to the corset, and Russian blouse. The sac coat of half and three-quarter length in its more dressy aspect is met at race meetings and is accepted as a carriage wrap generally, for it is so far adaptable that it can be worn over a bolero costume or a Russian blouse. These coats are only seen in light colorings when cloth is employed, but a few are shown in black peau de soie or velvet, with a fleecy lace falling out of the front, or elaborate collars of lace or of satin, with lace or passementerie applique. A pretty sac coat is made of palest fawn cloth. The collar of fawn silk is covered by a lace collar in the new string shade, and bordered with a strapping of white silk. The cuffs correspond with the collar and are of bell shape, and the entire coat is lined with white silk. Another smart sac coat is of mastic cloth, with trimmings of beaver-colored braid and ecru lace.

Exquisite Work Put On the Stylish Blouses.
Some of the newest blouses are remarkable not so much for any phenomenal novelty in fashion or fabric as for the exquisite work which is put into them. The way in which the lace insertions and encrustations are applied is enough to show that the art of miraculously fine needlework has been well revived in the Twentieth Century, and, in addition to various kinds of tuckings, one finds all sorts of fancy stitchery pressed into service for the further adornment of exquisite model blouses. A beautiful blouse is of the fashionable bright-surfaced Lourennes silk in a pretty shade of blue, elaborately tucked and finished with small little basques of silk, with lace insertion, and with a wide collar of handsome deep-tinted gullupure, outlined with stitched silk. Under this is worn a sailor-like scarf of white chiffon and lace insertion, and the cuffs are also of white chiffon and lace.

Inexpensive Slip of Palest Pink Silk.
Another elegant and inexpensive blouse slip is of palest pink silk, with deep yoke set in close fine tucks, and inserted with diamond-shaped motifs of fine lace in a most dainty and effective fashion. The sleeves exhibit lace motifs inserted at intervals all the way down from shoulder to waist. A chic little French blouse of white glasse silk has the yoke dotted with hand-worked French knots done in black embroidery silk, and the lower part set in groups of tiny tucks, connected by slender insertions, hand-worked in black silk, with fancy open stitch. The collar-band yoke and cuffs are prettily strapped with plain silk.

Ruffles will be more fashionable than ever

long slash ends for gauzy frocks need no advertising.

Some of the Material In Vogue for Skirts.
The fashionable skirt is admirably catholic, for under this genus every conceivable style is admitted, the plain skirt, the pleated, the tucked skirt, with a volant, take your choice. Canvas voile may suit your figure and estimate and taffetas are all mentioned as the fashionable materials. But when all is said and done the silky face cloths, so fine as to resemble real silk, are as well worn as anything. They drape so gracefully and hang so softly, and nothing forms a better background to the embroidery and appliques which are first and foremost the fancies of the hour.

Despite the fact that machinery has placed quantities of these ready to our hand, the deus ex machina which presides over such things has decided that to bear the stamp of elegance they must all be done by hand. Hence these tears! This means taste, time and skill, and these three together spell money, but if needs must, we shall compass these altogether charming embroideries somehow or other. "My expenditure is me," says Emerson, and our expenditure on such works of delicate art is the outward sign of the invisible grace within us which proves to be women of artistic feeling.

Shoulder Peterkins Will Take Place of Ruffles.
The shoulder pelerines, which are to take the place of ruffles, are quite numerous, and well adapted to the shifting shoulders of that period, which is the most troublesome of all. The pelerines are like deep shoulder caps formed of primly folded or pleated cloth or fine bordered silk with tiny ruffles or flounces, or cause ribbons or chiffon, with an applique of mousseline or lace, as a heading. They are to be worn set well back on the shoulders away from the throat and are finished off in front with long ends of knitted chiffon or lace. As soon as we will wear may include in dresses of white ivory, or oatmeal cloth, or tulle for in millinery and dresses alike, everything inclines towards the lightest of color. Such a state of things is entirely subservient to the traditions of our feminine forbears, who would no more have dreamed of putting on white before Whit Sunday than of having a fire once the process toward spring clearing was accomplished, frozen it never so coldly. But dress and seasons are settled and defined by some mysterious understanding by society proper, when the exact moment arrives the houses and people alike appear decked out in the garb of spring, which merges into that of summer, all agree for the business and pleasure, which are as hardly names of the season, till July brings visions of country, moon and river to the thrifting toilers after pleasure.

MARIE ARMSTRONG.

SHIRT WAISTS CONTINUE TO GAIN IN POPULARITY.

WRITTEN FOR THE SUNDAY REPUBLIC.

The three-flounce effect is very much in evidence on carriage and traveling costumes of soft light wool or cloth. These flounces are like the circular skirts of a coat, and do not meet in front, but display both the hip portion and front breadth of the undergarment.

The fact that Queen Alexandra at the opening of Parliament, and on several more recent occasions, appeared in handsome gowns shaped en princess, has given impetus to that graceful and elegant style of dress.

No longer do we see an extravagant display of pins and combs in the hair. The most fashionable styles of coiffure do not admit of profusion in this direction—and to cover the ears with waves of hair is no longer correct. These natural appendages, when well shaped, are an ornament not to be ignored among the season's newest effects in hair-dressing.

Just at the moment, for general evening wear, velvet skirts are in marked favor. Matrons are wearing skirts of black, violet, gray or dark-blue velvet, while younger women choose various shades of green, peach color, turquoise blue, golden brown or black. Sage-green velvet skirts are particularly favored, and often the skirt is in corset form—namely, like a girdle and without any horizontal seam at the belt. The waists worn en suite are invariably of some handsome fabric in brocade, satin, silk, moire, tucked chiffon, embroidered Persian mull, costly lace or net.

Fancy New Waists.
At all of the city importing houses, and in the special departments of fancy dry goods stores, are now exhibited a small world of elegant fancy waists and simpler shirt waists in new and most attractive forms. The shaping of the bodice, blouse-fronted and yoked styles, etc., and the outline of the sleeves proves their newness, besides the fresh, crisp appearance of the countless fabrics and trimmings of which they are made. Although modistes and modistes continue to cry down all the variety of separate waists that in so great a measure save the expense of a number of complete costumes and toilets, these pretty garments still continue to flourish and undoubtedly gain instead of lose favor. This assertion is easily proved by the fact that although high authority has pronounced against them, at a recent display of high-class importations these very garments formed the most charming and picturesque feature of the luxurious exhibit of spring and early summer styles.

New French waists in blouse style, models with Breton fronts and small postillion backs, low-cut and shaped with lace yokes and Queen Beas undersleeves, odd double-

breasted waists, and those with fancy gimp and elbow sleeves were shown among others of fine silk decorated with rich laces and insertion, or again, white or of tinted peau de soie nearly covered with applique designs in gimpure of many different tints and patterns.

Dainty Bodice Novelties.
At the theater, at day and evening musicales, at dinners, 5-o'clock teas, church weddings, at all exclusive functions in the ranks of fashion, these costly and ornate bodices are noted, and the importers and merchants promote dainty novelties yet in store in the way of lace, net, brocade and moire models, to say nothing of the charming negligee styles in India mull, embroidered chiffon, Persian lawn, batiste and likewise demidress fancies without end.

In waistbands, fashion gives extreme latitude. Belts may be as wide or as narrow as one pleases. Not a few are mere affairs of kid, satin or velvet, and these grade up to bands in corset shape. The favorite belt is gracefully wide at the back in girlish form, tapering to nothing, so to speak, in the immediate front; and the blouse-center of the waist droops over the buckle that fastens the belt. The straight-front corset has revolutionized the cut of the bodice, the waist not being defined in front—indeed, all modern forms of dressmaking give an opposite effect to that of the wasp waist once the proud boast of the foolish woman, who, at the cost of health and comfort, could make a belt of an eighteen-inch length of ribbon.

By far the prettiest and smartest wraps that women have made fashionable during the last few seasons are the new sacque coats. These come in various lengths, to suit different figures, but whatever the style and cut, they are sure to look exceedingly modish.

Vogue for Taffeta.
Since the vogue for taffeta has reached such a height, one sees many coats of the same fabric worn with these lustrous black silk gowns. As a matter of fact, quite the chic thing is to have one's coat match the gown, both in material and style. Consequently, we are offered these garments in damask cloth, velvets, silks and even linens. Dowagers will find comfort in this particular style of garment, the sacque coat, while others will choose them on account of their becoming and graceful lines.

There are seldom any yokes to these odd affairs, though the trimming frequently follows lines representing imitations, bread collars and stoles. From the arms the coat appears to be cut in something of a bias or half-circular shape, so that it widens gradually, yet is not too loose in effect.

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GLORY OF FLOWER TOQUE COLORING.

Given a flower toque, a tulle neck-bow and a net and ribbon bow over the hair, and a woman in otherwise antediluvian attire would be considered presentable and modish this spring. Without all or one of this trio of essential details no woman is entitled to consider herself a fit representative of fashion.

The flower toque is no novelty, save in its size and the glory of its coloring, for just after Christmas women began to anticipate spring by wearing very large Marie Antoinette hats of white roses and green leaves.

The Marie Antoinette is a genuine toque developed to an abnormal size, worn a good deal over the eyes and with a double jabot of lace or a sash of panne ribbon against the back hair.

White rose toques, deepened to pink rose copies, those were succeeded by red rose affairs, and now a wide, flat crown with a blunt bowed roached rim, solidly made of the most fiery geraniums that blow, is the ideal toptop for seven women out of ten.

To return to the tulle bow and the net bows, and ruffs. It is the custom to wear both of these airy ornaments together, and with the growth of the season, they have increased in size until with some pretty but diminutive women the individuality of the wearer is lost in a prodigious mass of fluffy flowers.

The tulle bow is white or scarlet, plain or powdered with big black chenille dots, and it is worn directly under the chin or at the back of the neck.

Over the shoulders of every shopper and caller there falls layer upon layer of lace figured net; black net figured in white, or between the black net flounces is sandwiched one of white chiffon dotted in black.

Every flounce is treated with fine double bouillonis of a net of contrasting figure, or with tiny chiffon roses, or with frills upon frills of gauzy ribbon. So important has become the trade in net bows that in all the larger retail shops a net counter is devoted to their display and sale.

Their value runs all the way from \$2 to \$20. The millionaires buy an extra silk net bag encrusted with insects of organdie flowers that are framed in Venetian gimp and a thread, while the long line ends, which, by the way, never tie, are two superb Burano scarfs.

The smart shopper from the country goes a bit further along the counter and buys three-quarters of a yard of black and white Brussels net flouncing, and then a couple of long slash ends to match, and putting them together, her neck is as effectively glorified as the millionaires' and her purse is very little lighter for the purchase.

less, or too timid. If the former, there is no help for her; if the latter, let her shake off her weakness.

"The key to this year's successful dressing, as done by the smartest—the house-dressmaker—is boldness. Let her take courage and a pair of scissors and watch results.

"Let her make up her mind what she wants, she must select a handsome, dressy summer toilet, as the object of her desires.

"If she be going away this summer to seashore or mountain, to any place where there is good dressing, she will want a long cloak. For this there are many materials offered. Black lace is charming, made up as in a simple dress with sleeves, high neck and straight front and back. So also is white lace."

SOME NEW SCHEMES FOR THE SKIRT.

A good many of the tailors are making skirts with straight panel in front framed with a cluster of side plaits, and the skirt, with the exception of the side plaits, has a shaped flounce. This flounce is often so scant that it seems but a continuation of the skirt put on to give the necessary flare.

The latest example of a trailing skirt has the back breadth cut in a square at the bottom. This makes the most graceful and of a train. A skirt made of ecru canvas, a silk and wool mixture, has the skirt cut in a square at the bottom, with the entire back laid in shingles. This skirt seems the perfection of grace. There is no other trimming on the back, but the skirt is trimmed at the bottom with lace points, with the points turning up. Between the points the spaces are filled in with a line of gold braid and black gauze ribbon ruffled.

On the bodice is a little bolero cut low about the shoulders. There is a deep lace collar that passes about the shoulders and is shaped in front to form three-cornered veils to the jacket. The bolero is bordered with a trimming made of gold and black like that on the skirt, and has a scant frill of lace falling below the jacket.

LACE COATS MAY BE MADE BY AMATEURS.
It has been complained that all women are not millionairesses, and lace coats that are possible to wives of copper, steel, gold and silver kings are not within reaching distance of the wives of men who do not wear such a brilliant metal crown.

But this is nonsense. If the word of a clever quack is to be anything. To quote her exact words:

"The woman who does not dress as well as she pleases this year is either too care-

less, or too timid. If the former, there is no help for her; if the latter, let her shake off her weakness.

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THE MOUNTAIN MAID.
Half-seated on a mossy crag,
Half-crouching in the heather;
I found a little Irish maid,
All in June's golden weather.

Like some fond fawn that loved the child,
The wind tossed her hair tender;
The heath-bells touched her unclad feet
With shy and soft caresses.

A mountain linnet flung his song—
Into the air around her;
But all in vain the splendid hour,
For deep in woe I found her.

"Alone! Alone! Alone!" she wept,
The years fell fast and faster;
I sat myself beside her there,
To hear of her disaster.

Like dew on roses down her cheek,
The diamond drops were stealing;
She laid her two brown hands in mine,
Her trouble all revealing.

Alas! Alas! the tale she told,
Clever quack is it a wonder;
A plague upon my Saxon tongue,
I could not comprehend her.

—From a book of poems by Dora Sigerson.